

**Certificate**  
15  
**Distributor**  
Redbus Film  
Distribution  
8,128 feet +15 frames  
90 minutes 19 seconds

**Dolby Digital**  
Colour by  
DeLuxe



The salesman cometh: Kevin Spacey

insas, the present. Lodestar laboratories are holding a sales convention at a hotel in Wichita, where they hope to pitch industrial lubricants to a potentially lucrative customer called Mr. Ller. The Lodestar team includes two experienced salesmen, Larry and Phil, and a young researcher Bob. Phil is in the process of divorce, while Bob is recently married and a devout Baptist. Larry tries to explain their function and ethos to the young man.

The evening does not go as they hoped. Initially seems that Fuller missed the convention, until it emerges that he went to the event talking to Bob about life and death. Fuller also invited Bob to a private party later that night – although late, Larry and Phil urge him to skip the event by arranging a meeting with the sales team. Bob returns several hours later, but Larry is distraught to learn that Bob used the opportunity to discuss religion with Fuller, rather than business. They fight, until Phil parts with him. The next morning, Larry sees Bob coming to Fuller again in the hotel foyer.

Two suits schmooze under the credits of *The Big Kahuna*, as the familiar iconography of American salesmanship is laid out. Debut director John Swanbeck picks up on business cards and lapel badges; at a convention, a character marks, "All God's chillun wear name tags." The salesman is one of the defining archetypes of twentieth-century American culture, particularly in the theatre, which is where Roger Rueff's character was first seen. The star of this production, Kevin Spacey, has mined the flow dreams of salesmanship before: screen in *Glengarry Glen Ross* and on stage in *The Iceman Cometh*. Here, he gives us a driven huckster Larry, a buccaneering type, rolling through the foyer and dumping his chewing gum on another invention's fancy hors d'oeuvres platter. Spacey surfs the hot air of the dialogue with grace.

Larry and his veteran colleague Phil (Anny DeVito) are in Wichita to plug their firm's industrial lubricants, together with young Bob, a fresh-faced innocent and a Baptist eager to spread the word. Salesmen, the seasoned guys explain, aren't people but "functions". All three men to define themselves through variously enthusiastic renunciations; as Larry exclaims, "I don't smoke, you quit smoking, Bob here wouldn't even dream of looking at another woman with lust – between the three of us, we're practically us." But the emptiness of the rep's life is suggested during a heart-to-heart

between the two older men at dead of night, as a grim hair colourant infomercial plays in the background.

The play is barely opened out from its confined setting of the modest hospitality suite (more like a "hospitality closet", gripes Larry) with its mock marble walls and gilt fittings. Larry sneers at the unimpressive carrot sticks and dip laid on for their guests, and during the event each protagonist has a brief, brightly coloured fantasy – Bob sees himself as an adroit mixologist, miserable Phil imagines launching himself from the balcony – which settles back into the grey stuff of reality.

Rueff's sub-Mamet rhetoric is all bluster. Despite Spacey's seductive rhythms, it's difficult to know how to take Larry's dubious wisdom: "Sometimes, Bob, you gotta chew your leg off to get out of life's traps." Throughout, profundity slumps into bathos. Only a deceptively gentle DeVito remains eloquently silent, squishing himself up in weary embarrassment, his tired eyes subsiding under a forehead that seems to be bearing down on him.

The narrative approaches a crisis around the apparent non-appearance of Fuller, a juicy potential customer. They discover that Fuller, apparently grieving for the loss of his dog, has spent the evening discussing life and death with Bob, who is only too keen to steer the conversation towards Christ. "So," Larry snarls, "the subject of lubricants didn't come up?" Spacey in particular gets some comic mileage out of the phrase "industrial lubricants", but it's uphill work. A promisingly dark comedy might be constructed around sales sharks being frustrated by an idealistic young pup, but instead Rueff ponders what it is to be a Man. Fresh-faced Bob looks at his jaded colleagues and wonders how a person attains character; by the end of the long day's journey into sales, we are to infer, he has begun to attain some of the requisite wrinkles on his soul. Completed in 1999, *The Big Kahuna* has had to wait around for its British release, but it hasn't picked up any more character.

**David Jays**

## Billabong Odyssey

USA/Brazil 2003

**Director**  
Philip Boston  
**Producer**  
Vincent Leone  
**Director of Photography**  
Mike Prickett  
**Edited by**  
Todd Busch  
Andrew Marcus  
Lars Woodruff  
**Music Composed by**  
Dorian Cheah

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**Production Companies**  
Arenaplex presents in association with Estudios Mega  
**Executive Producers**  
Estudios Mega  
**Production:**  
Alvaro Otero  
Ivan Cheah  
**Producer**  
Estudios Mega  
**Production:**  
Mike Slattery

**Co-producers**  
Will Taylor  
Jay van Hoy  
**Line Producer**  
Maricel Pagulayan

**Associate Producers**  
Estudios Mega  
**Production:**  
Rosaldo Cavalcanti  
Jorge Guimaraes

**Accountant**  
Estudios Mega  
**Production:**  
Faith Wentzel

**Production Co-ordinators**  
Film Production Team:  
Frank E. Errico  
Richard Halsted

**Oregon Production Support**  
Film Production Team:  
Shadowmachine Films

**Land-based Logistics**  
**Co-ordinator**  
Gary Linden

**Billabong Odyssey Project**  
**Co-ordinator**  
Billabong Odyssey Team:  
Bill Sharp

**Unit Production Manager**  
Maricel Pagulayan  
**Location Manager**  
Estudios Mega

**Production:**  
Mike Waltze  
**Post-production**  
Film Production Team

**Associate:**  
Richard Halsted  
**Estudios Mega Production**

**Director of Photography**  
Peter Fuszard  
**2nd Unit Directors**  
of Photography

**Film Production Team:**  
Larry Haynes  
Jack McCoy  
Sonny Miller  
Dave Nash

**Ron Condon**  
Warner Wachua  
**Aerial Photography**  
Estudios Mega

**Production:**  
Peter Fuszard  
**POV Specialized Camera**

**Consultant**  
Film Production Team:  
Per Peterson

**Camera Operators**  
Film Production Team:  
Aaron White  
Per Peterson

**Markus Ziegler**  
Estudios Mega  
**Production:**  
Yuri Farrant

**Larry Haynes**  
Greg Huglin  
Dave Nash  
Mike Prickett

**Additional Camera**  
Mike Waltze  
**Storyboard Artist**  
Film Production Team:  
Mitt Seely

**Post-production Services**

Modern Videofilm  
Post-production  
Supervisor:

Julie Hoffman  
IQ Artist:

Roger Ames Berger  
Film Recordist:

Greg Eldridge  
Electronic Graphics:

Veronica Giamabastiani  
**Musicians**

Persussion:  
Ken Roberts  
Lap Steel/Acoustic Slide

Guitar:  
David Vidal  
Lap Steel Guitar:

Mojave Richmond  
Guitar:  
Gary Dourdan

All Other Instruments/  
Synthesizer:  
Dorian Cheah

**Music Supervisor**  
Niki Gascon  
**Drum Programming**  
Dorian Cheah

**Additional Programming**  
Gary Dourdan  
**Music Consultants**  
Amy Driscoll  
Drew Sherrod

**Soundtrack**  
"Hawaiian Dreams" –  
David Vidal, Dorian  
Cheah; "Brazi Licks" –

Gary Dourdan, Dorian  
Cheah; "Mudaka Outro" –  
Ken Roberts; "Cafe  
Hossegor" – Carl Byron;

"Tahiti Drums" – Dorian  
Cheah, Ken Roberts;  
"Broken Skulls" – Dorian  
Cheah, David Vidal;

"Wailing Wall" – Vic  
Thrill; "Himene Tarawa" –  
David Fanshawe; "Over  
the Edge" – Fu Manchui;

"Blazes" – Wild Gift;  
"Thank You" – White  
Starr; "Look out Below" –  
Closure; "Corazon de  
oro" – Sal Vador;

"Flatline", "King" –  
Fireball Ministry  
**Additional Sound Design**  
Ben Cheah

**Production Sound Mixer**  
Film Production Team:  
Adam Joseph

**Sound**  
Estudios Mega  
**Production:**  
Gregg Betonte

Kristin "Kat" Tracy  
Chris Tronolone  
**Re-recording Mixers**

John Asman  
Bill Thiederman  
**Supervising Sound Editor**  
Ken Gladden

**Dialogue Editors**  
Ken Gladden  
Bruce Buehlman

**Sound Effects Supervisor**  
Anthony Torretto  
**Sound Effects Editors**  
Anthony Torretto

Mark Server  
**ADR**

Supervisor:  
Chris Philp  
Editor:

Chris Landers  
**Billabong USA**  
Billabong Odyssey Team:

Andeaux Borunda  
Megan Brainard  
Steve Clark

Enich Harris  
Cameron Martin  
Tim McCaig

Paul Naude  
Stephanie Pair  
Jarrod Tallman

Tim Williams

**Billabong Europe**

Billabong Odyssey Team:  
Derek O'Neill  
Reid Pinder

Christel Dupielliet  
Christophe Fort  
Francois Liets

Simon Robson  
Carl Wieser  
**Billabong Australia**

Billbng Odyssey Team:  
Luke Fitcher  
Andrew Flitton

Todd Lee  
Mandy McKinnon  
Bushy Mitchell

Melissa Vitale  
**Marine Co-ordinator**  
Randy Laine

**Technical Consultant/**  
**Board Sport Futurist**  
Rush Randle

**Helicopter Pilot**  
Estudios Mega  
**Production:**  
Don Shearer

**With**  
Bill Sharp  
Brad Gerlach

Mike Parsons  
Ken Bradshaw  
Layne Beachley

Brian Kaualana  
Ken "Skindog" Collins  
Sean Collins

Randy Laine  
Shawn "Barney" Barron  
Josh Loya

Darryl "Flea" Virostko  
Taj Burrow  
Andy Irons

Rush Randle  
Carlos Burle  
Eraldo Gueiros

Garrett McNamara  
Makua Rothman

**Additionally Featuring**  
David Stanfield  
Fred Basse

Nick Carroll  
Jeff Clark

Alister Craft

Vetea David  
Craig Davidson  
Mark Foo

Donovan Frankenreiter  
John Glomb  
Cheyne Horan

Captain Peter Hudson  
Noah Johnson  
Malik Joyeux

Archie Kalepa  
Mike Karvia  
Buffalo Kaualana

Keala Kennelly  
Buzzy Kerbox  
Rodney Kilbourne

Titus Kanimaka  
Captain Doug Krutzen  
Sanoe Lake

Francois Liets  
Brock Little  
Peyo Lizarazu

Sonny Miller  
Bushy Mitchell  
Dan Moore

Greg Noll  
Pat O'Connell  
Chuck Patterson

Mel Peter  
Reid Pinder  
Frank Quirarte

Adam Replogle  
Anthony Ruffo  
Sebastian St. John

Skip Staats  
Raimana van Bastolear

**Certificate**  
PG  
**Distributor**  
Revolver Entertainment

7,843 feet +0 frames  
87 minutes 9 seconds

**Dolby Surround**  
In Colour

Brazilian theatrical title  
**Billabong Odyssey A Busca**  
Pela Maior Onda do

Mundo

A documentary chronicling the 'Billabong Odyssey', an 18-month journey by a group of champion surfers and their support team who find and ride the world's biggest waves. Using the latest jet-powered watercraft tow vehicles and cutting-edge weather-tracking technology, the Billabong team are ready at a moment's notice to ride immense, 60-foot waves that can emerge anywhere on the planet. Featured surfers Shawn Barron, Layne Beachley, Ken Bradshaw, Ken Collins, Brad Gerlach, Brian Kaualana, Mike Parsons and Bill Sharp travel to California, France, Spain, Australia, Tahiti and Maui, their voyage culminating in a big-wave surfer competition at 'Jaws', the legendary big swell off the coast of Hawaii.

Presumably the core audience of *Billabong Odyssey* includes die-hard surfing junkies, in attendance purely for the ride. For the record, if that's your racket it won't disappoint: spectacular sports footage, towering waves, miraculous barrel shots, killer wipe-outs, grinning American surfers saying things that sound like "adrenaline awesome totally rush"; it's all here. The thrilling opening sequence conveys the immensity of the ocean and the courage it takes to face it with just a piece of fibreglass beneath you. First-time director Philip Boston (who previously directed pop videos and Levi's ads in his native



◀ Australia) is happy to cater to the limited demands of his audience and sponsor, surfing gear multinational Billabong. Such board-sport documentaries are by now almost as predictable as pornography. The narration is choppy at best, sometimes disappearing altogether; characters appear from nowhere, get into action, then vanish; and the long finale is unrelated to the premise of the film. But does this matter?

The most unfortunate obstacle *Billabong Odyssey* faces is its release at around the same time of 2004's other surfing documentary, the perfectly watchable *Riding Giants*. There director Stacey Peralta cannily inserted archive footage when the thin subject matter verged on tedium, drew the audience into the sport's inner circle with carefully dosed technical detail and framed the socio-political conditions that generated these leisure-sport misfits worshipped as heroes. *Billabong* has no such sophistication. The most captivating footage is exhausted in the opening five minutes, after which the film gets bogged down in the technical newspeak of weather-report computer screens and rescue procedures, punctuated by interviews with uncharismatic technicians and safety experts. Curiously, the usual dude-talk is spliced with terms such as "risk management", "safety windows of opportunity" and "taking a leadership role", tainting it with a distinctly corporate – not to mention boring – seriousness.

Once the team set off and the road-movie narrative kicks in, *Billabong Odyssey* lapses into a dull, recurring pattern. A new surfer is briefly introduced, repetitively filmed riding the waves, then interviewed on the beach. Instantly thereafter the film jets off to some new, faraway place, apparently having lost all interest in its new character. *Billabong* makes a great deal of including a female surfer, Layne Beachley, but we eventually sense that her presence is down to her dating a more central figure, middle-aged-but-still-surfing Ken Bradshaw. Some of *Billabong*'s surfers were also featured in 2003's *Step into Liquid* (directed by Dana Brown, son of surf-film pioneer Bruce Brown) but the absence of more upmarket athletes like Laird Hamilton (star of *Riding Giants*) gives our ageing cast a B-list feel.

Eventually *Billabong* lands in Maui, and the tendentious 'odyssey' structure – the travelogue plotline established for surfer flicks back in 1966 by the elder Brown's globetrotting classic *Endless Summer* – is dropped altogether. Suddenly the film slows down almost to real time, absorbed by a Pacific big-wave competition, and we're made to watch team after unfamiliar team compete. Boston is then subject to the bane of bad documentary film-making: there is no natural ending anywhere in sight. The Billabong team wins nothing (despite a few good rides) and the event is dominated by a Brazilian team heretofore unconnected with the film. Viewers have no idea whom to root for, and are left all at sea, awaiting a conclusion that never arrives.

Gilda Williams

## Birth

Germany/United Kingdom/USA 2004

**Director**  
Jonathan Glazer  
**Producers**  
Jean-Louis Piel  
Nick Morris  
Lizie Gower  
**Screenplay**  
Jean-Claude Carrière  
Milo Addica  
Jonathan Glazer  
**Director of Photography**  
Harris Savides  
**Edited by**  
Sam Sneade  
Claus Wehlisch  
**Production Designer**  
Kevin Thompson  
**Music/Score Orchestrated and Conducted by**  
Alexandre Desplat

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**Production Companies**  
New Line Cinema  
presents in association with Fine Line Features a Lou Yi/Academy production

**Executive Producers**

Kerry Orent  
Mark Ordesky  
Xavier Marchand

**Associate Producer**

Kate Myers

**Executive in Charge of Production**

Erik Holmberg

**Production Executive**

Katherine E. Beyda

**Production Associate**

Andrew Vogliano

**Production Supervisor**

Alyson Evans

**Production Accountant**

Michael Bederman

**Production Controller**  
Jon Davidson  
**Supervising Production Co-ordinator**  
Emily Glatter  
**Production Co-ordinator**  
Meredith Mills  
**Unit Production Manager**  
Christopher Goode  
**Location Manager**  
Eddy Collins  
**Post-production Executive in Charge of:**  
Jody Levin  
**Supervisor:**  
Jack Deutchman  
**Co-ordinator:**  
Samantha Welland  
**Assistant Directors**  
1st: Todd R. Pfeiffer  
2nd:  
Timothy S. Donohue  
2nd 2nd: Matt Sirianni  
**Additional Photography**  
1st: Robert Albertell  
2nd: Peter Soldo  
**Script Supervisor**  
Jessica Lichtner  
**Casting**  
Avy Kaufman  
**Associate:**  
Elizabeth Greenberg  
Ellen Novak  
**Additional:**  
Kristine Bulakowski  
**ADR Voice:**  
Lyps Inc.  
**US ADR Voice:**  
David Kramer  
**Camera Operators**  
Craig Haagenen  
**Additional Photography:**  
Bruce MacCallum

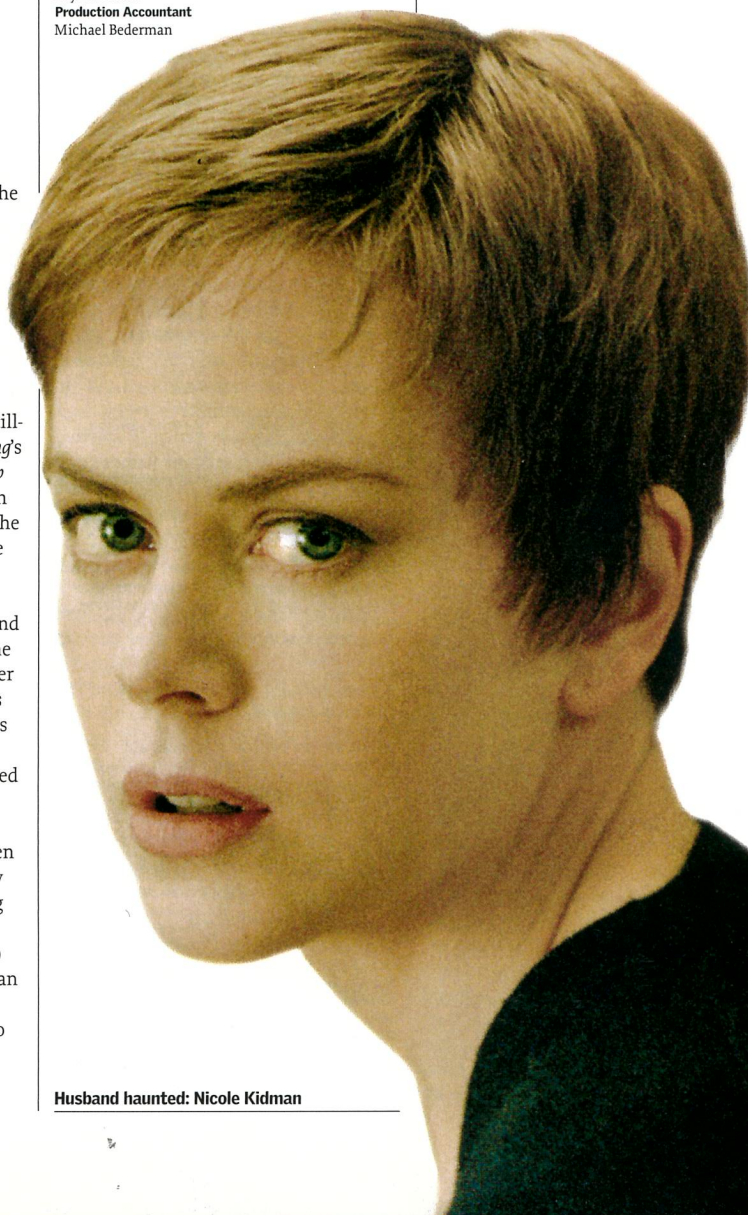
**Title Sequence Steadicam Operator**  
Garrett Brown  
**Steadicam Operator**  
Stephen Consentino  
**Visual Effects Supervisor**  
Tom Debenham  
**Visual Effects**  
Double Negative  
**Special Effects**  
John M. Ottesen  
Ronald Ottesen  
**Art Director**  
Jonathan Arkin  
**Set Decorator**  
Ford Wheeler  
**Storyboard Artist**  
Adrian Marler  
**Costume Designer**  
John Dunn  
**Costume Supervisors**  
Joanna Brett  
Kevin M. Ritter  
**Make-up Department Head**  
James Sarzotti  
**Key Make-up Artist**  
Chris Bingham  
**Make-up Artist**  
Mergie Durand  
**Hairstylist Department Head**  
Kerrie Smith  
**Key Hairstylist**  
Roy Bryson  
**Main/End Titles Designed by**  
Farrow Design  
**Scanning/Recording/Digital Opticals**  
Lip Sync Post  
**Score Performed by**  
The London Symphony Orchestra  
**Children's Choir and Orchestra**  
Haberdasher Aske's Hatcham College  
**Concertmaster**  
Gordon Nikolic

**Music Produced/Supervised by**  
Peter Raeburn  
**Executive in Charge of Music**  
Paul Broucek  
**Music Executive**  
Erin Scully  
**Music Editor**  
Gerard McCann  
**Score Recorded/Mixed by**  
Peter Cobbin  
**Soundtrack**  
"Happy Birthday"; "Die Walkure: Erster Aufzug" by Richard Wagner - Wiener Philharmoniker, conducted by Georg Solti; "Bridal March" from *Lohengrin* by Richard Wagner; "Tonight I Belong to You" - Patience and Prudence  
**Additional Sound Design**  
Johnnie Burn  
**Sound Mixer**  
Michael Barosky  
**Re-recording Mixers**  
Paul Hamblin  
Stuart Hilliker  
**Supervising Sound Editor**  
James Mather  
**Dialogue Editors**  
Paul Conway  
Stefan Henrix  
**Sound Effects Editor**  
James Boyle  
**ADR**  
US Supervisors:  
Kenton Jakub  
Lisa J. Levine  
US Recordists:  
Krissopher Chevannes  
Julio Carmona  
US Mixers:  
David Boulton  
Ron Bedrosian  
Editor:  
Tony Currie

**Foley**  
Walkers:  
Peter Burgess  
Andi Derrick  
Recordist:  
Edward Colyer  
Editor:  
Francis Lindsay  
**Stunt Co-ordinator**  
Peter Bucossi

**Cast**  
**Nicole Kidman**  
Anna  
**Cameron Bright**  
young Sean  
**Danny Huston**  
Joseph  
**Lauren Bacall**  
Eleanor  
**Alison Elliot**  
Laura  
**Arlliss Howard**  
Bob  
**Michael Desautels**  
Sean  
**Anne Heche**  
Clara  
**Peter Stormare**  
Clifford  
**Ted Levine**  
Mr Conte  
**Cara Seymour**  
Mrs Conte  
**Scott Jensen**  
caterer  
**Joe M. Chalmers**  
secretary  
**Sinclair**  
Novella Nelson  
Lee  
**Zoe Caldwell**  
Mrs Hill  
**Charles Goff**  
Mr Drummond  
**Sheila Smith**  
Mrs Drummond  
**Milo Addica**  
Jimmy  
**Mary Catherine Wright**  
young woman  
**Elizabeth Greenberg**  
teacher  
**Tessa Auberjonois**  
woman in lobby

**Michael Joseph Cortese**  
Patrick/mini bike driver  
**John Robert Tramutola**  
Stevie  
**Jordan Lage**  
Peter  
**Margot Jewers**  
real estate agent  
**Matthew Giffuni**  
Ian Hoffberg  
**Laura Fallon**  
runners  
**John Juback**  
man in lobby  
**Kavita R. Mangroo**  
woman at counter  
**Alexandra K. Salo**  
woman at party  
**Holly Jones**  
bridesmaid/woman  
at party 2  
**Libby Skala**  
bridesmaid  
**Bruce Bennetis**  
wedding photographer  
**Gregory Smith**  
photographer  
**T. Ryder Smith**  
waiter  
**John Roney**  
David Copeland  
stunt ushers  
**Ed Bogdanowicz**  
Jerry Fuentes  
cops  
**Gregory Dunn**  
secretary  
**Lisa Barnes**  
Clara's neighbour  
**Certificate**  
15  
**Distributor**  
Entertainment Film  
Distributors Ltd  
**9,001 feet +1 frame**  
**100 minutes 1 second**  
**Dolby Digital/DTS/SDOS**  
**Colour by**  
Technicolor  
**Prints by**  
DeLuxe



Husband haunted: Nicole Kidman

After telling a class that he does not believe in reincarnation, physics lecturer Sean collapses and dies while jogging in Central Park. A child is born.

Ten years later, Anna, Sean's widow, visits his grave, while Joseph, her fiancé, waits to drive them home to the Upper East Side apartment where they live with Eleanor, her mother; Laura, Anna's pregnant sister; and Bob, Laura's doctor husband. When a married couple, Clara and Clifford, old friends of Anna and Sean, arrive at Anna and Joseph's engagement party, Clara tells Clifford to go on ahead and secretly buries a package in the park, not realising she is followed by a ten-year-old boy, also named Sean.

A day or two later the boy interrupts Eleanor's birthday party demanding an interview with Anna. He tells her he is her husband and wants her; she angrily sends him away. Anna receives a letter from young Sean telling her not to marry Joseph, who discovers that the boy's father teaches music to a client in Eleanor's apartment block. Confronted by his father, young Sean refuses to call off his pursuit of Anna and faints. When Bob interviews young Sean at his house in Brooklyn, where he lives alone with

his mother, the boy reveals private knowledge of Anna. After spanking the boy at a wedding music rehearsal, Joseph moves out. Clara invites ▶